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Spring 2015

Salsa for Everyone!

The University of Maine Department of Music

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CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES
GRANT APPLICATION

I. Applicant/Organization: Jay Bregman, Stuart Marrs, Stefano Tijerina

II. a. Responsible Organization Officer: Jay Bregman

b. Title: Professor of History

c. Campus Address (include Email and Telephone): 330 Stevens. 207-941-8580; bregman@maine.edu

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date(s):

“Salsa for Everyone” Featuring the Bobby Porcelli Latin Jazz Group, with Sam Burtis and Peter Brainin. Mar 26-28, 2015. Bobby Porcelli is the Lead Alto Saxophonist on the Arturo O’Farrill Latin Jazz Band, an award winning group and formerly the official Lincoln Center, NY Latin Jazz Band. Bobby has also played with Tito Puente, Tito Rodriguez. Mongo Santa Maria, Machito and the Hard Bop group of T.S. Monk, Jr. In a New York Times interview, O’Farrill singled him out as a Latin Jazz Master. Tenor Sax player Peter Brainin, also a member of leading Latin Bands, is the leader of a working Latin Jazz group. Trombonist Sam Burtis is a Big Band and Latin Band veteran, as well as a prominent player in today’s New York Jazz and Latin scene. Sam has lived in Maine, has family in Maine and has conducted Music Workshops for Students; e.g., in Bucksport. The group will also include a four piece Latin/Jazz Rhythm Section.

2) The schedule of the three day residency A) Thursday, Mar. 26, Bobby and the Group will present a lecture/musical demonstration for my History of Jazz Class, Room 107, '44 Hall, 3:30-4:45; 5-6:30, the Group’s Rhythm Section will present a participatory Latin Percussion Master Class for Prof. Stuart Marrs and his University Percussion Ensemble

B) Friday afternoon, Mar 27,

12-1 Bobby and the Group will present a participatory Master Class for the University Jazz Ensemble, directed by Professor Jack Burt: Master Class continues with members of the Jazz Ensemble and members of the University Chamber Jazz Ensemble, led by Instructor Dan Barrett; 3-4 Sections will break up into groups of instrumentalists, Brass, Reeds, Rhythm Section, in order to work with members of the group separately on their appropriate instruments.

C) Friday evening, Mar, 27, 7:30-11:30 Bobby and the Group will play for a Latin Salsa Dance, to be held in Bangor, sponsored by the Latin American Community, free and open to the public.

D) Saturday afternoon, Mar 28, 1:30-3:30. Bobby and the Group will participate in an open Jam session, in order to enable members of the University and surrounding communities to sit in and to lay side by side with these great musicians.

E) The highlight and finale of the three day residency, Saturday evening, Mar., 28, Bobby and the Group will play a live Latin Jazz Concert, in Minsky Hall, free and open to the public.

IV. Budget Proposal Form must be attached.

Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.

SEND COMPLETED APPLICATION VIA EMAIL TO:

<mailto:alisha.lukas1@maine.edu>

For questions regarding the Cultural Affairs/Distinguished Lecture Series, please contact Alisha Lukas at 1-1512.

Cultural Affairs/Distinguished Lecture Series

Grant Application

- I. Applicant/Organization: Jay Bregman - Center for Pythagorean Aesthetics, Stuart Marrs - Music Division
- II. a. Responsible Organization Officer: Jay Bregman and Stuart Marrs
- b. Title: Professor of History/Professor of Music
- c. Campus Address (include Email and Telephone): Bregman@maine.edu 581-1918, marrs@maine.edu 581-1247
- III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date(s):

Salsa for Everyone!

The departments of Anthropology, History, Modern Languages, and the Division of Music propose to host a three-day residency for Bobby Porcelli and his Latin Jazz Group as a multifaceted immersion in cultural and musical diversity for our students, faculty, staff, and eastern Maine community at large.

The residency, March 26-28, 2015, will offer opportunities to increase our understanding of the following aspects of this important, but little-experienced, piece of American life here in Eastern Maine:

- Salsa as an emblematic cultural expression of very large segment of our society
- Salsa theory, i.e. how it is constructed and composed
- Salsa performance technique, including the importance of its historical roots as reflected in its improvisational style
- Latin percussion instruments and techniques
- Spanish and African components of Salsa in language, melody, and rhythm

In the 1940's Dizzy Gillespie and the legendary Afro-Cuban conguero, Chano Pozo, introduced Afro-Cuban Jazz to US audiences. Fascinated by the tonalities rhythms and spiritual elements of the music, arranger/theorist, later MacArthur Genius Award recipient George Russell, composed *Cubana-Be/Cubana Bop* for Dizzy's Band. He thought the music reflected true "Black mysticism." Indeed, for historical reasons complex Latin rhythms are closer to African rhythms than those typical of North American musical traditions. Following the establishment of Afro-Cuban music, many Latin (Salsa) bands based in the U.S. developed a jazz orientation, including, Machito, Tito Puente, Tito Rodríguez and Mongo Santamaria.

Since the early 1960's Bobby Porcelli has played and recorded with all of these leaders. He is presently lead alto and jazz soloist with Arturo O'Farrill's Latin Jazz Orchestra. Arturo is the son of Chico O'Farrill, one of Dizzy's major big band arrangers, with whom he initially led the band when it was established as the Lincoln Center Latin Jazz Band. When the band, which still records and works in many venues, was defunded at Lincoln Center, Arturo said that his band was as good as Wynton Marsalis' and that they featured Masters such as Bobby Porcelli. Also a member of T.S. Monk's jazz group, the son of the

legendary Thelonius Monk, when Nellie Monk (wife of Thelonius) passed away, Bobby was chosen from the group to play a memorial solo on Thelonius' masterpiece *Crepuscule for Nellie*.

Also playing in the group is trombonist Sam Burtis, a veteran of the New York Jazz scene, who has lived in Maine and has a brother in Rockport. He has worked with Maine students, including a workshop in Bucksport with our own trombone and jazz instructor, Dan Barrett.

Events will include:

- Evening concert in Minsky Recital Hall
- Workshops/master classes with the UM Jazz Band the Percussion Studio and other groups
- Community Jam session, in which students faculty and staff members of the academic community can get to play with Bobby and his band
- Lecture/ demonstration of the Latin Afro-Cuban Jazz tradition in the History of Jazz Class
- Broadcast on MPBN Radio hosted by Rich Tozier
- Salsa dance for everyone organized with the local Latin community

IV. Budget Proposal Form must be attached.

Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.

SEND COMPLETED APPLICATION VIA EMAIL TO: alisha.lukas1@maine.edu

For questions regarding the Cultural Affairs/Distinguished Lecture Series, please contact Alisha Lukas at 1-1512.

Cultural Affairs/Distinguished Lecture Series Fund

Budget Proposal Form

Applicant/Organization: Jay Bregman -Center for Pythagorean Aesthetics
 Responsible Officer: Jay Bregman
 Event Title: **Salsa for Everyone!**
 Event Date: March 26-28, 2015.

Total Program Budget: \$19,845
 Amount Committed by Applicant Organization: \$ 7,000
 Total Amount Requested from Other Funding Sources: \$ 1,000
 Please List Sources & Amounts below:
 History Department \$300
 Department of Modern Languages \$300
 Division of Music \$200
 College of Liberal Arts and Sciences \$200
 Amount Requested from CA/DLS Committee: \$11,845*
 Revenues, if any, expected (fees, ticket sales): _____

Budget Breakdown of Expenses and funds to be used:

	CADLS	Other
Honoraria/Services (explain below)	\$ __\$11, 845.00	\$ 8, 000.00
<u>\$14, 000.00 Honoraria for Musicians for 3 day residency</u>		<u>\$ 1, 000.00</u>
from History, Music, Foreign Languages, CLAS; \$7000.00, CTR for Pythagorean Aesthetics; \$4000.00. CA/DLS _____		

Travel CA/DLS \$2,557.00 _____

Lodging/Meals (CA/DLS)
 \$ 2,000.00 1,288.00 _____

Advertising	\$ _____	\$ _____
Printing	\$ _____	\$ _____
Supplies and Materials	\$ _____	\$ _____
Other (must specify below)	\$ _____	\$ _____

Total Expenses from CA/DLS funds: \$ __ 11, 845.00 _____*

Total Expenses from other funds:
\$ __ 8,000.00 _____

(These two totals should equal the "Total Program Budget" listed above)

*These amounts should be identical and should not exceed 75% of the total program/event budget – see guidelines for further information. Please note that CA/DLS funds may not be used for receptions and do

not normally fund UM employee wages. If an award is granted based on this proposal, reimbursement of expenses will not exceed the total CA/DLS request and will be limited to the types of expenditures outlined above.

11/12



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Sabsey Everyone!

BOBBY PORCELLI and his AFRO LATIN JAZZ GROUP
featuring members of the Arturo O' Farrill Orchestra

ARTIST RESIDENCY CONCERT
Minsky Recital Hall
March 28 • 7:30 p.m.

The University of Maine does not discriminate on the grounds of race, color, religion, sex, sexual orientation, including transgender status and gender expression, national origin, citizenship status, age, disability, genetic information or veteran status in employment, education, and all other programs and activities. The following person has been designated to handle inquiries regarding nondiscrimination policies: Director, Office of Equal Opportunity, 101 North Stevens Hall, 207.581.1226

Salsay Everyone!

BOBBY PORCELLI and his AFRO LATIN JAZZ GROUP
featuring members of the Arturo O' Farrill Orchestra

PROGRAM

Oriental Folk Song.....	Wayne Shorter (arr. Peter Brainin)
La Parroquia.....	Peter Brainin
Get Back In.....	Bobby Porcelli
Cachita.....	Rafael Hernandez
Tom Thumb	Wayne Shorter
Behind Frontiers.....	Peter Brainin
Hi Fly	Randy Weston
That's Good.....	Bobby Porcelli
Caravan.....	Juan Tizol (arr. Sam Burtis)
You Don't Know What Love Is	(arr. Peter Brainin)



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CHAMBER ENSEMBLE

MINSKY RECITAL HALL

March 31 • 7:30 p.m.

Tickets: \$9 • Free with Student MaineCard
Box office: 207.581.1755

with major jazz artists such as, Ralph Peterson, Bryan Lynch, Ray Vega, Antoine Roney, Wallace Roney, Cindy Blackman, Jerry González and the Fort Apache Band, Papo Vázquez and Donald Harrison.

Zaccai composes and arranges for his own quartet, trio, solo piano works, big band, orchestra, as well as large and small ensembles with strings. From 2003-06 he won the ASCAP Young Jazz Composer's Competition. His quartet was selected by the U.S. State Dept. for the Jazz Ambassadors program (2006).

They performed in Bangladesh, Calcutta, Bangalore, Mumbai, Sri Lanka and the Maldives. Zaccai has performed his own music with his group, Curtis Brothers Quartet. He has also released several albums with his brother Luques and is also head of his own record label Truth Revolution Records, where music from talented independent artists is released.

Zaccai also plays on numerous Latin jazz gigs in New York with Peter Brainin and Bobby Porcelli.

Special thanks to:

College of Liberal Arts and Sciences

CLAS Dean: Emily Haddad

Departments of:History, Foreign Languages, Music, Anthropology
and the Honors College

The Salsa for Everybody! residency and performance was made possible by a grant from the Cultural Affairs/Distinguished Lectures Fund



msym 2015
MAINE SUMMER YOUTH MUSIC

Jr. Camp	Sr. Camp
July 12-17, 2015	July 18-26, 2015
Grades 5-8	Grades 8-12

Grades as of Spring 2015. Limited scholarships available, apply online.

UMaine.edu/spa/msymapply

Dr. Jay A. Bregman • on Afro-Latin jazz

In the late 1940s the innovative modern jazz trumpet giant Dizzy Gillespie, and the legendary conguero Chano Pozo, introduced Afro-Cuban jazz to American audiences. The combination of Caribbean rhythms, closer to African rhythmic traditions than North American jazz, with 1940's be-bop created a new groove. This became the basis for Latin jazz.

Trumpeter Mario Bauza, brother-in-law of the great band leader Machito, helped his friend Dizzy make his Cuban connection. Fascinated by the potential of Latin rhythms to enhance jazz improvisation, Dizzy worked with Chano Pozo on tunes like "Manteca!" and the haunting "Tin Tin Deo." Chano Pozo's charismatic presence could be felt both by listening to records and live performances, lamentably for only a short time. However, a new dimension had been added to the music. As a result, many subsequent forms of Latin jazz developed, which have become part of the standard repertoire.

Fascinated by the tonalities, rhythms and spiritual elements of the music, modal jazz theorist and arranger, George Russell, composed "Cubana Be/Cubana Bop" for Dizzy's Band. He thought that the music reflected true "Black mysticism".

- Dr. Jay A. Bregman

University of Maine Professor, Ancient, intellectual and jazz history

Dr. Stuart Marrs • on salsa!

Salsa...isn't that what you eat with your corn chips? Indeed, and that is how this savory music got its name...and maybe because it can be just a little bit, or very, spicy! Musically, salsa is all about a fusion of styles and influences from many sources, mixed together and served up through the media of the club scene, the recording industry, and radio from the 1920s through the 50s and it continues to evolve and flourish today. The recipe contains varying proportions of musical elements from African ceremonial music (mostly via Afro-Cuban santería), American jazz (itself a fusion), and other Latin American folk styles that have their own recipes and instruments. What all versions of salsa have in common is some degree of Afro-Latin foundation. Interestingly, it was the entertainment industry, with New York City as its capital, that spurred the tremendous world-wide (but especially in the Americas) love for this music. In it, consumers from across two continents, on the dance floor and listening to the radio, discovered elements that were at once familiar to their folk traditions but with new and exciting elements as well. Today, part of the fun of listening to salsa is to identify its ingredients, or at the very least to be able to say, "that salsa is really HOT!"

- Dr. Stuart Marrs

University of Maine Professor of Music

Latin bands, with a strong jazz orientation based in the U.S., include Machito, whom the great Charlie 'Bird' Parker recorded and performed with, Tito Puente, Tito Rodríguez and Mongo Santamaría, and today, Arturo O'Farrill.

Bobby Porcelli • Since the early 1960s Bobby Porcelli has played with all of these leaders. Coming up in New York in the '50s, he was already a more than proficient jazz alto saxophone player, influenced especially by Charlie Parker and Sonny Stitt. He is currently the lead alto and jazz soloist with the 2015 Grammy award winning Arturo O'Farrill Orchestra. Arturo is the son of Chico O'Farrill, a Gillespie arranger, with whom he initially led the band, for a time as the Lincoln Center Latin Jazz Band. In a newspaper interview, when Arturo compared his band favorably with Wynton Marsalis Jazz at Lincoln Center Band, he said that "we feature masters like Bobby Porcelli." Porcelli has also performed with Eddie Palmieri, Willie Colon, George Benson, Joe Henderson, Cedar Walton and Bobby Watson. An original member of the Monk on Monk Tentet and T.S. Monk Jr.'s sextet, Bobby was selected from out of the group, when Monk Sr.'s wife Nellie passed away, to play a memorial solo on Thelonius Monk's masterpiece "Crepuscle for Nellie."

Peter Brainin • From the Bronx, New York, Tenor saxophonist Peter Brainin has played with many important bands, and is a significant composer and leader in his own right. With the pianist Joey Calderazzo's quartet in the '80s, he worked alongside Jeff "Tain" Watts, Ron McClure, and Billy Hart. From 1989-99 he was with legendary pianist Hilton Ruiz. He toured with Mongo Santamaría in the '90s and joined the Chico O'Farrill Afro Cuban Jazz Orchestra in '95, where he is still a featured member. Other artists Peter has performed and/or recorded with include, Paquito D'Rivera, Bebo Valdes, Randy Brecker, Wynton Marsalis, Randy Weston, Harold Mabern and Eddie Henderson. His compositions appear on his albums, with co-leader Steve Johns, *Ceremony* (Cat's Paw) and *No Saints, No Sinners* (Playscape).

Sam Burtis • Trombonist, composer, arranger, educator, Sam Burtis is a New York freelancer and veteran of major jazz and Latin bands. He studied at Ithaca College and the Berklee College of Music. Out of Long Island, Sam's family moved to Maine, where he lived; his brother still resides in Rockland. Moving to New York in 1969, he did short stints with Buddy Rich and Woody Herman. A student of brass master Carmine Caruso, and a low brass expert, Sam has been a regular member of the Chico O'Farrill band. He is currently lead trombonist with the 21 piece Mambo Legends, dedicated to developing and preserving New York City style Latin music, and lead trombonist, soloist and arranger with the Mike Longo New York State of the Art Big Band. Sam has worked with numerous other bands, among them The Smithsonian Masterworks Orchestra, directed by David Baker and Gunther Schuller, Tito Puente, The Mingus Band, the Lee Konitz Nonet, Eddie Palmieri, Quincy Jones, Machito, Chuck Israels, Randy and Michael Brecker, Britt Woodman, Jon Faddis and many more. He was also a featured soloist and member of the 36 piece orchestra that premiered Charles Mingus's "Epitaph" at

Lincoln Center and toured internationally under the direction of Gunther Schuller.

Rubén Rodríguez • Leading bassist on the Latin jazz scene, Rubén Rodríguez made his first big gig in 1979 with Johnny Colon. Since then he's worked with Tito Rojas, Luís Ramírez, Ray de la Paz, Willie Colón, Dave Valentin, Charlie and Eddie Palmieri, the great pianist Hilton Ruiz, Johnny Pacheco, Jose Fajardo, The Fania All Stars and the late great Machito, among many others. In the mainstream jazz field he worked with the legendary saxophone master Grover Washington Jr. and vocalist Roberta Flack.

Rubén grew up mostly in New York's East Harlem during the '60s and '70s. But he also lived in Puerto Rico from 1969-74, where he received his first musical training. In the music business, the most respected players are the ones other musicians talk about. Word in the Big Apple is that among Latin bass players, it's Rubén Rodríguez.

Roberto Quintero • Roberto Quintero was born in Caracas Venezuela, surrounded by Afro-Venezuelan and Afro-Cuban rhythms and music. His father, a respected composer, singer, and percussionist, tutored and encouraged Roberto on percussion. He studied at the Conservatory of Music in Caracas.

Besides his skillful congas work, Roberto is also well known for his work on bongos, drum set, djembe, timbales and a wide variety of assorted percussion instruments. He has played with Dave Samuels, Dave Weckl, Chicago, Gato Barbieri, David Sanchez, Roy Hargrove, David Sancious, Eddie Palmieri, Jack DeJohnette, Roy Haynes, Marc Antony, Timbalaye, Celia Cruz and countless other high profile music acts in all genres, from symphonic to jazz, from Latin jazz to Latin house.

Vince Cherico • Vince Cherico is a dedicated drummer performing in many musical styles. From 1995-2006, he was the drummer for the legendary Ray Barretto and the New World Spirit Sextet. There, Vince developed his reputation in Latin jazz while touring the world, recording six albums and earning two Grammy nominations. Vince has toured with vibraphonist Dave Samuels & the Caribbean Jazz Project. In 2004, Vince joined Jazz at Lincoln Center's Afro-Latin Jazz Orchestra and recorded Grammy nominated, "Una Noche Inolvidable" and "Song for Chico" which won the 2008 Grammy award for Best Latin Jazz Album. In 2009, Vince was featured with the Dee Dee Bridgewater Quintet, touring and performing concerts including Carnegie Hall, the Monterey Jazz Festival and an NPR broadcast performance live at the Kennedy center in Washington D.C. Vince also recorded with the legendary jazz vocalese group Manhattan Transfer on their album, *The Chick Corea Songbook*. Currently he plays with the Arturo O'Farrill Orchestra.

Zaccai Curtis • After graduating from the New England Conservatory in 2005, pianist Zaccai Curtis moved to New York City where has performed

Student Evaluations of Salsa for Everyone!

3/26-3/28/15

The whole experience was absolutely amazing! That was the happiest two days I have spent at this University all year. Beyond doing what was asked of them they helped me (and others) tremendously! I got some amazing one on one advice from more than half the band! Bobby Porcelli even gave me a free lesson (which I had offered to pay for). I got to talk to him personally for hours total. I got the business card of Mr. Porcelli, and Mr. Brainin (I hope I got their title right), both telling me to call if I ever needed anything at all. As I told Mr. Porcelli, he gave me a strong direction and, at least in part, changed the way I look at music. Just the performance at the end was enough to inspire me beyond any point in the past. It was truly a life changing experience that can not be summed up in one email (though I'm trying very hard to do so), and I would be personally devastated if programs like this were not allowed to run in the future for any reason! Please share this with anyone involved in the decision making process for these types of events.

Kyle Jordan

I found the Porcelli group residency very informative and inspiring. The musicians were at the top of their game and I enjoyed their Saturday evening concert very much. I also attended the Improvisation class on Friday. I found their experience and advice very helpful, especially as they each recounted how they each learned how to improvise.

Thank you for the opportunity to comment.

Cathy Bruno

Bobby Porcelli's artist residency here was a great experience for me. In addition to teaching masterclasses, his whole band was responsive to questions I had about their music. Their perspectives were different from each other and from my teachers, given that they all come from different backgrounds. I was lucky enough that the whole group sat in for the jazz portion of my recital hearing and gave me feedback that no one else in the area could have given me about Latin and jazz music. Vince Cherico, a Grammy award winning drum set player, gave me an hour long private lesson about different Latin styles, along with sheet music, both of which he asked me to share with anyone who shows interest. The individuals were warm and thoughtful in conversation. They all have a wealth of knowledge. I think UMaine students would benefit from more visits like this. With a subject like music, there are so many different styles of interpretation and playing that the more musicians one can hear, the more mature their playing will be.

Jackson Cromwell

El evento de ¡Salsa for Everyone! fue muy divertido e interesante. Me gustó mucho la música del programa. Las canciones fueron diversas y los músicos fueron fantásticos. La pasión por la música era evidente.

A causa de la alegría de los músicos, mis amigos y yo también nos divertimos. La canción de las flautas fue mi favorita porque era muy bella. Pero la mejor parte del evento fue el músico con las maracas. Su solo con ellas fue asombroso. No pude creer que era posible crear tantos sonidos con las maracas.

En mi opinión ¡Salsa for Everyone! debe ocurrir más a menudo porque fue un programa excelente.

Haley Netherton

SPA 390 Conversation and the Hispanic World



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Salsa for Everyone!

BOBBY PORCELLI and his AFRO LATIN JAZZ GROUP
featuring members of the Arturo O' Farrill Orchestra

ARTIST RESIDENCY

MARCH 26-28, 2015

The residency is supported by a grant from the
Cultural Affairs/Distinguished Lectures Fund.

THURSDAY • MARCH 26

INTERACTIVE WORKSHOP WITH SAM BURTIS
"Music - Overtones and the Elements of Sound"
12:30 p.m. • Class of 1944 Hall, Room 100

PERCUSSION STUDIO CLASS
2:10-3:15 p.m. • Class of 1944 Hall, Room 104

HISTORY OF JAZZ CLASS (HTY484)
3:30 p.m. • Class of 1944 Hall, Room 107

FRIDAY • MARCH 27

ADVANCED IMPROV II (MUY311)
with horn players from the band
10:00 a.m. • Class of 1944 Hall, Room 107

SALSA CLINIC FOR UMAINE JAZZ BAND
12:00 p.m. • Class of 1944 Hall, Room 100

COMMUNITY MUSIC JAM SESSION
2:00 p.m. • Class of 1944 Hall, Room 100

BRASS WORKSHOP WITH SAM BURTIS
UMaine Students and Area High School Students
3:00 p.m. • Class of 1944 Hall, Room 100

MPBN RECORDING SESSION
8:00 p.m. • Maine Public Broadcasting Newtork
68 Texas Ave. N. Bangor, ME
UMaine Students • Open to Public

SATURDAY • MARCH 28

OPEN REHEARSAL WITH Q&A
2:00 p.m. • Minsky Recital Hall

SALSA FOR EVERYONE! CONCERT
Bobby Porcelli and his Afro Latin Jazz Group
7:30 p.m. • Minsky Recital Hall

The University of Maine is an equal opportunity/affirmative action institution.

Cultural Affairs/Distinguished Lecture Series Grant Report Form

Applicant Organization: Division of Music

Contact Name: Stuart Marrs and Jay Bregman

Campus Address: Class of 1944 Hall

Phone: 581-1247

E-mail: marrs@maine.edu, bregman@maine.edu

Summary of Program for which grant funds were awarded, including a brief description, place where the program was held; and date and time:

Salsa for Everyone!

All events held in the Class of 1944 Hall except for the MPBN recording session.

Thurs 3/26/15:

12:30 - "Music - Overtones and the Elements of Sound" Sam Burtis interactive workshop for all musicians - Room 100

2:10 - 3:15 Percussion Studio Class - Room 104

3:30 HTY484 History of Jazz class - Room 107

Friday 3/27/15:

10:00 MUY311 Advanced Improv II with horn players from the band - Room 107

12:00 - Salsa clinic for UMaine Jazz Band - Room 100

2:00 - Community Jam Session - Room 100

3:00 - Brass workshop with Sam Burtis (UMaine students and area HS students) - Room 100

Evening - MPBN recording session (UMaine students and public invited to studio on Texas Ave. in Bangor)

Saturday 3/28/15:

2:00 Open Rehearsal followed by Q&A from campus community - Minsky Recital Hall

7:30 Concert - Minsky Recital Hall

How many people attended the event(s)? If possible describe the different audiences that this program served (i.e. UMaine Students, general community, teachers, etc.).

All combined, the events were attended by approximately 240 people with overlap where some went to multiple events. The MPBN recording will be broadcast to a potential listening audience of 1.5 million throughout the MPBN listening area.

The audiences at the Class of 1944 events consisted of students from across campus including music majors and Spanish language students. One of the Spanish language students sent in an evaluation of the experience in Spanish. (See student comments

attached.) There were also community members who took advantage of the community jam session to interact with these high-profile Latin Jazz musicians from New York City. There were several high school music educators from the region in attendance, including one from as far away as Dover Foxcroft.

How was the event promoted? Please attach copies of promotional material.

The Marketing Manager for the School of Performing Arts, Eleanor Kipping, developed the publicity materials and distributed them through the standard channels: SPA website; press release to BDN, the Maine Campus, and MPBN; radio and TV stations; SPA newsletter; print posters; Facebook. (See attached poster)

Please describe any modifications to program or budget made after award:

Please attach a final budget, an Adjusting Entry form listing expenses, and GL printouts showing expenses to this form.

SALSA FOR EVERYONE

FUNDING	CULTURAL AFFAIRS	3000.00
	CLAS	200.00
	HISTORY	300.00
	HONORS	100.00
	MODERN LANGUAGES	300.00
	MUSIC	200.00
	PYTHAGOREAN SOCIETY	11432.00

TOTAL	15532.00
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3/13	University Inn	1532.00	14000.00
3/19	Vince Cherico	2000.00	12000.00
3/19	Zaccai Curtis	2000.00	10000.00
3/23	Ruben Rodriguez	2000.00	8000.00
3/23	Samuel Burtis	2000.00	6000.00
3/23	Robert Porcelli	2000.00	4000.00
3/24	Peter Brainin	2000.00	2000.00
3/27	Roberto Quintero	2000.00	0.00